



Niksa Lendic

Arranger, Interpreter, Publisher

Croatia

About the artist

Publisher and organist, from Split (Croatia)

Artist page : <http://www.free-scores.com/Download-PDF-Sheet-Music-nlendic.htm>

About the piece



Title: Per la gloria d'adorarvi (G-dur)
Arranger: Parisotti
Copyright: Copyright © LENDIC NIKSA
Publisher: Lendic, Niksa
Instrumentation: Voice Soprano or Tenor and Piano
Style: Baroque

Niksa Lendic on [free-scores.com](http://www.free-scores.com)



This work is not Public Domain. You must contact the artist for any use outside the private area.



- listen to the audio
- share your interpretation
- comment
- contact the artist

Per la gloria d'adorarvi

Giovanni Battista Bononcini

Andante ♩ = 80

Piano

The first system of the musical score is for the piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Andante' with a quarter note equal to 80 beats per minute. The dynamics are marked 'f deciso'. The music features a series of chords and melodic lines with accents and trills.

The second system of the musical score includes a vocal line and a piano accompaniment. The vocal line starts at measure 7 and contains the lyrics 'Per la glo - ria d'a - ro - rar - vi'. The piano accompaniment continues from the first system. Dynamics include 'mf' for both the vocal and piano parts. The piano part features a trill in the treble staff.

The third system of the musical score includes a vocal line and a piano accompaniment. The vocal line starts at measure 13 and contains the lyrics 'vo-glio a - mar-vi, o lu - ci ca - re; per la glo - ria'. The piano accompaniment continues. Dynamics include 'tr' for a trill in the vocal line and 'pp' for piano in both parts.

The fourth system of the musical score includes a vocal line and a piano accompaniment. The vocal line starts at measure 19 and contains the lyrics 'd'a - do - rar - vi vo-glio a - mar-vi o lu - ci ca - re.'. The piano accompaniment continues. Dynamics include 'tr' for a trill in the vocal line and 'pp dolce' for piano in both parts.

25 *mf* *f*

A - man-do pe - ne - ro, ma sem-pre v'a-me - ro, si,

30 *mf*

si, nel mio pe - na - re: A - man-do pe - ne - ro,

35 *f*

ma sem-pre v'a-me - ro, si, si, nel mio pe - na -

40 *f* *tr* *p*

re, pe - ne-ro, v'a - me-ro, lu-ci ca - re, pe - ne-ro,

46

v'a - me - ro, lu - ci ca - re.

ff

51

57

Sen - za spe - me di di - let - to va - no af - fet - to e so -

f

63

spi - ra - re, sen - za spe - me di di - let - to

pp

69 *mf*

va - no af - fet - to e so - spi - ra - re, ma i vo - stri dol - ci

pp dolce *p* *mf*

74 *f*

ra - i chi va - gheg - giar puo mai e non, e non

f

79 *mf* *f*

v'a - ma - re? ma i vo - stri dol - ci ra - i chi va - gheg - giar puo

mf *f*

84

mai e non, e non v'a - ma - re?

89 *f* *tr* *p*

pe - ne-ro, v'a - me-ro, lu-ci ca - re, pe - ne-ro, v'a - me-ro,

f *p*

95 *tr*

lu-ci ca - re!

ff deciso

100 *tr* *rall.* *tr* *ff*